

SCHOOL ACTIVITIES

The Extra Curricular Magazine

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DURING THE SCHOOL TERM BY

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As the Editor

Sees It—

Be a Classroom Teacher—Plus!

At a recent school men's conference a dean of a prominent school of education delivered an address. That dean was Dr. Sealock of the University of Nebraska. His subject was extra curricular activities. At the close of his address he asked if there were any questions that men in his audience wanted to ask. A dozen school superintendents arose to ask the same question: "Where can we get teachers trained and competent to direct student activities in accordance with present day needs?" The speaker answered that he did not know of one such teacher to be had at that time. Why not give some study to the problem of school activities and be one of these teachers so in demand? A little effort now will put you in the vanguard of this great educational movement.

We are often disposed to regret the high cost of athletics, football, for instance. But perhaps we should be thankful for the fact that some of the activities that serve our schools best are costly. Their costliness is a survival factor in them, if not even a factor in their origin. No game or type of amusement can be cheap and live.

Why Discriminate?

Play coaches are probably quite as honest and trustworthy as are athletic coaches. I believe the superintendent or principal is quite as willing and able to be responsible for merchandise charged to one department of the school as another. Yet while athletic goods distributors everywhere will send any amount of equipment to a school on thirty days' time if they

can but get the authorized buyer's signature on the dotted line, play distributors demand cash in advance. I believe that the time is near when school people will demand the same business courtesy from play companies that they have always received from companies selling school supplies of other kinds.

What is the purpose of high school initiation? What is the purpose of any initiation? To teach. A time of entrance into new relationships is an impressionable time. Initiation is just an attempt to seize the psychological moment—to apply the law of readiness.

NEXT MONTH

And in Subsequent Issues:

**Knute Rockne on Coaching
This Matter of Debate
Hi-Y and Girl Reserves
Assembly Program for the
Month
Seasonal Games and Stunts
Intra-Mural Athletics
One-Act Plays
Money-Making Plans
And Other Attractions**

The Vernacular

It is our plan to keep *SCHOOL ACTIVITIES* at the very front in modern educational theory and practice, but I hope our contributors will as much as possible avoid reference to "life situations," "the three R's," "orientation," "remedial measures," and the like. I

would spare our readers the distress I sometimes feel in reading educational treatises.

There need to be athletic journals published in the interests of athletics. There need to be music journals published in the interests of music. So must there be for active high schools a journal of high school activities.

Complimentary tickets for members of the board of education may create good will where it will do a lot of good.

HANDLING ACTIVITY FUNDS

W. A. MORAN

Have you any definite idea how much money is handled by all your classes and activities in a year? It runs well into the thousands. It is too large a sum to leave entirely to the inexperience of students. Some faculty supervision, at least, is necessary as a common businesslike precaution. Of various plans already in operation throughout the country, the following is one that has been successfully demonstrated.

Leave the management of the several classes, organizations, activities, exactly as it is at present, but install one person as central banker for all of them. Require all treasurers or faculty advisors to deposit all money with this central banker. It is just as easy for this school banker to keep a separate account for each activity as it is for the down-town banker, and it concentrates a multitude of small accounts at the local bank into one. Many banks charge a monthly fee for accounts under, say, \$50; centralizing will save this fee. Few activities have balances large enough to earn interest; a joint account, with judicious management, earns much more than the expense of centralizing. Funds of defunct organizations remain useful.

Orders on the school banker should take the place of individual check books. Only the banker, or he and one or two others, should be authorized to sign checks on the local bank. Orders for checks should be signed in the name of the activity. The check and stub should have the name of the activity noted upon them. Thus the banker will have a record of each activity's payments. Each activity's deposits minus its payments will show its balance; hence there should be no real danger of overdrafts or confusion of funds of different activities. If necessary to borrow, any activity can give a note to the school bank or to a dormant fund having a balance, and payment of debts can be closely checked. Handle payments between activities as ordinary checks and deposits.

Discourage cash payments for expenses under any circumstances. It is unbusinesslike, for the reason that adequate records are seldom kept of such payments, and too often an exorbitant bill is casually paid and forgotten, or the same bill is paid twice, or thefts are concealed. Possible exceptions are petty cash payments, which,

however, can be covered by a check to Petty Cash; and expense money for trips. For the latter, issue a check in advance and provide an itemized expense account form to be filled out. Require the deposit of guarantees or expense money received, the same as all local receipts.

Mimeograph or have printed some deposit slips for the use of the school banker. Or perhaps the local bank will supply these, as well as pass books for the individual activity accounts. Use deposit slips for all deposits, as well as to record the receipt of interest on funds. All deposit slips and orders for checks should be filed after being recorded.

The school banker's accounts will naturally be the final authority on the state of any activity's finances. It is imperative, therefore, that they be as nearly absolutely correct as human frailty will permit. No pains should be spared in keeping them carefully and checking them constantly for possible errors.

Fortunately, very simple books will serve the purpose. Avoid complicated book-keeping like poison. A cash journal and ledger are enough. Even a columnar cash journal alone will serve if there are enough debit and credit columns for each account to have a pair; but in such case the activities must be very few in number. A ledger is best in the long run. Record every deposit and every payment, every transfer or manipulation of funds in the one cash journal. Your bookkeeping sense may be outraged, but your sanity will be spared. The cash account will record all cash received and paid out for the whole school, and the other ledger accounts will show the figures for the separate activities. An account with "Securities Receivable" may be opened to take care of certificates of deposit, notes given by activities, etc.

In addition to the books of account, a check record is very desirable for checking statements with the local bank, tracing checks that are never cashed, etc. Record the return of cancelled checks by number, at least.

The school banker should also audit the accounts of the several activities, and submit reports to authorities at least annually. It will be seen, therefore, that if a faculty member does not actually do the work of the banker himself, he should very, very closely supervise the student in charge at every point.

STATEMENTS OF RECEIPTS

Here is a suggestion for printed statement forms to use in keeping records of money received from school functions. These statements not only teach business-like methods and guarantee strict accounting of money, but they protect from possible question all parties through whose hands school funds pass.

CASHIER'S STATEMENT	DOOR-KEEPER'S STATEMENT
Date.....	Date.....
Event.....	Event.....
Checks \$.....	
Currency	
Dollars	
Halves	
Quarters	
Dimes	
Nickels	
Pennies	
Total.... \$.....	
..... Cashier.	
	Tickets Taken
	Adult @..... \$.....
	Child @..... ..
	Total..... \$.....
 Doorkeeper.

These forms should be attached to the deposit slip showing the bank deposit. Forms identical with those shown above may be purchased in pads of 100 from SCHOOL ACTIVITIES at 25 cents per pad.

EXTRA CURRICULAR RECORDS

If your school does not already keep a cumulative record of its students' work in extra curricular activities, the year 1930 would make a good time to start. Various systems are employed for that purpose. Here are suggestions for a simple system that will work in many schools.

Get a large loose-leaf record book with ruled filler.

Place the names of the students in the book in alphabetical order, allowing each student a sheet.

Provide someone—through the student council or otherwise—whose duty it will be to make a brief note on the proper page, of every extra curricular task performed or office filled. Add pages as they are needed.

At the time of his graduation give the student a copy of his school history as it appears on the record.

Some schools in which the grades, junior high school, and senior high school are under the same management begin this record with the child's first day in school and keep it for the entire twelve years.

To know that his work is being recorded is often an incentive to the student. When he has graduated, he will find his extra curricular record more interesting than that of his required achievements. It will recall the date when he scored a touchdown against Centerville. It will bring back memories of his work making scenery for the junior play. It will show his first basket ball game. It will serve as a key to happy memories of his whole school life. "The days that make us happy make us wise."

Too, it may keep the school from unconsciously giving all the honors to a few student favorites.

ASSEMBLY PROGRAM CONTEST

A. J. TRUEBLOOD

PURPOSE. The purpose of the contest is to provide better assembly programs; to promote an interest on the part of the students in music, public speaking and dramatics; to furnish information; to develop class and school spirit, and citizenship; to give the students training and experience in appearing before the public; and to cultivate the appreciation of good entertainment.

TROPHY. At the close of each school year the class having the most points which have been awarded according to the following schedule shall be awarded the Seuser Trophy to be retained by that class until won by some other class. The class numeral of the class making the most points each year shall be engraved on the trophy.

COMMITTEE FOR AWARDING POINTS. A committee composed of members of the high school faculty, appointed by the principal shall determine the points earned by each class and shall be the sole judge of the same. *This committee shall not be limited in recognizing merit of any kind in individual or class performance but in general shall be governed by the following system of points.*

Maximum
Points

I. Public Speaking and Dramatics

1. Any prepared speech, oration or original essay from 5-10 minutes in length 7
2. Appearance in organized groups other than junior and senior class plays and debates, each individual... 1 to 3
Note—types:
 - a. Short play
 - b. Stunt
 - c. Pantomime
 - d. Pageant
3. Any reading 3-10 minutes in length 5 to 7
4. Any prepared debate, with two speakers on each side, each giving five minute main speech and two minute rebuttal..... 1 to 7
Each individual..... 2
5. Program announcers..... 2

II. Music

1. Any individual performance in general assembly..... 7
2. Appearance in organized group... 1 to 5
 - a. Duet, each individual..... 5
 - b. Trio, each individual..... 4
 - c. Quartet, each individual..... 3
 - d. More than four, depending on number..... 1 to 2
(Note—Parts a, b, and c, to be part songs.)
3. Accompanist..... 3

REGULATIONS. Each class shall have a committee which shall have charge of soliciting the members of their class to take part in the assembly program contest. It shall also be the duty of this committee to list the different numbers in the book which is kept in the principal's office for that purpose. The numbers shall be given in general assembly in the same order in which they appear in this book. However, the numbers for any particular program may be rearranged so that it will be balanced. The program shall be posted at least four days before it is to be presented.

Each class in conjunction with class sponsor shall hold itself responsible for presentation of numbers in general assembly.

Only work done or appearances made after these rules are adopted will be counted.

No person may be counted more than once for the same type of presentation in one semester. No person shall appear on the same program in more than one individual number.

No credit shall be given for class plays or performances given in chapel.

All musical and literary numbers must be of a standard grade. They may be humorous but not burlesque.

These points, rules, and regulations may be changed by a majority vote of the high school faculty.

Fifty per cent of the maximum points for any number may be deducted for failure to appear on the program, after the number has been booked in the office unless a legitimate excuse be offered.

Announcers are to rotate by classes beginning with the senior class, for their turns in announcing.

Every number must be submitted to one or both of the class sponsors for approval, at least twenty-four hours before being presented.

Each class may give one special program during the year for which no points shall be given. This will give each class an opportunity to use all of their best talent in one program.

BARGAIN DAY. A monologue by Roy Temple House. A screamingly funny account of the experiences of a bargain hunter. Excellent for a part in a program or between the acts. Scheduled for early release through the columns of SCHOOL ACTIVITIES.

TRY A ONE-ACT PLAY

MARY M. BAIR

The average school of today is producing a more or less cheap type of play. Hundreds of schools are doing plays, pageants and masques that are really worth while but there are thousands of schools where the only purpose of play production is to raise money and the selections are left to students who know nothing whatever of drama and very little of literature itself.

After a so-called "funny" play has been found, a sentimentally pathetic or a very mysterious one which can be produced without royalty, the job of selecting is finished and the directing or "coaching" is often hung on the already overloaded shoulders of the person who must coach basketball and teach mathematics. No one is particularly to blame for this deplorable condition. The teachers are overworked and the students have never learned the joy of their own creative ability. Let them once taste the real pleasure to be found in "being another personality" and they will of their own volition seek better plays and by producing them build a better audience which will in time learn to demand better plays and a truer form of interpretation.

There is no better, quicker or surer method by which the student may attain this goal than through creative ability of his own growth. This ability is to be encouraged and guided by teachers who will foster and develop it in the form of preliminary training. There are few studies in the grades to which dramatization cannot be readily applied and the application will work in two ways: the child will learn to know his characters in history and in literature because he has lived them or seen them lived, and later in his association with drama he will demand real and worthwhile characters.

It is an easy and a short road from the dramatization lesson to the one-act play—at first, perhaps merely reading aloud, then having the students in English classes read the lines and interpret the parts. It is impossible to actually memorize and produce all the plays the class might wish to enjoy, but it is surprising how much can be accomplished in mere class room production, and there is no doubt but that a thorough study of the one-act play will build an intelligent appreciation for other

and larger forms of drama. As for public performance, there are so many things to be said in favor of the one-act play that we can but start in so short an article.

We would say, however, that the short play is especially adapted for presentation by amateurs. An evening of such plays gives all the actors more and varied problems in acting. It offers opportunity for more students to take parts and so profit by the training. It requires no long hours nor the sustained effort of group or individual. It distributes responsibilities and furnishes ample opportunity for both the director and the actor to experiment with the creation of all types of character, plot and atmosphere.

Because the one-act play can be produced with a very small cast, many teachers have found it a vehicle for training students in all the arts connected with play production. No play can be given by the actors alone, because success of the production depends largely upon the work behind the scenes. Amateur dramatics should tend to encourage creative ability and plays wherein the sets are made by students in manual training, the posters by classes in art, the costumes by those interested in domestic art, the advertising planned and written by students in English and journalism, are plays which will lend themselves to financial success. When such a plan is followed, each member feels that he has "had a part" in the play and that his particular part was essential to the success of the production. He will have learned that a play to succeed must be a thing not only of lines and business but both of these combined with authentic scenery, costumes, make-up, etc.

Each of these students may act a part but each part is so short that the student has time for helping with the staging, costuming, lighting, advertising or make-up of the other plays on the program. He has attended rehearsals of three distinct types of play and while he has learned to distinguish between farce and comedy, drama and melodrama, fantasy and folklore, he has also learned a valuable lesson in team work.

The following combinations of one-act plays have been found to make excellent groups for a full evening's program. These are all worth while and have proved their worth for amateur production. The group-

ing has been made to give variety in program with a minimum of scenery shifting.

Rehearsal	Caleb Stone's Death
Station Y. Y. Y. Y.	Watch
Judge Lynch	Poor Old Jim
Maker of Dreams	Lean Years, The
Spreading the News	Op-'O-Me Thumb
Close the Book	Rosalie
Trysting Place, The	Trifles
The Valiant	The Beau of Bath
Pantaloon	Old Walnut
Riders to the Sea	Florist Shop
Wedding Present	Dust of the Road
Rocking Chairs	Glittering Gate, The
Bimbo the Pirate	Florist Shop
The Patchwork Quilt	Spark Plugs
Sham	Thursday Evening
Purple at the Window	A Window to the South
Riders to the Sea	Pierrette's Heart
Suppressed Desires	Where But in America
Finger of God, The	Three Pills in a Bottle
Wurzel Flummery	El Cristo
The No-'Count Boy	The Hour Glass
Beauty and the Jacobin	The Green Coat
Teeth of the Gift Horse,	Joint Owners in Spain
Gettysburg	Rising of the Moon
Pierrot of the Minute	Second Samuel
Old Lady Shows her	A Night at an Inn
Medals, The	

A full description of each play, together with prices and address of publishers will be furnished upon request, by SCHOOL ACTIVITIES, if a two cent stamp is enclosed.

This is the first of a series of articles by Mary M. Bair, director of the School and Community Drama Service of the University of Kansas. The second of these articles, *Plays without Royalty*, will appear in the October number of SCHOOL ACTIVITIES. This article will give a list of about forty good non-royalty plays.

SEVEN RULES FOR PLANNING A MONEY-MAKING ENTERTAINMENT

1. *Proclaim a worthy cause.* Tell your supporters what they are being asked to support. Give people who want to attend or take part an excuse for doing so. If there is a good reason for your wanting to raise funds, that reason will stand telling.
2. *Advertise.* Promoters of school functions are disposed to take too much for granted. There are those people who attend every school entertainment; they need only to be told that one is to be given. There are a great many other people to whom the idea must be sold. The assumption that "every-

body knows about it" too often is the cause of failure to get a maximum crowd.

3. *Make it seem "smart" to attend.* Advertising should be designed with that idea in mind. Make it appear that of course everyone will come. Everyone has a strong impulse to follow the crowd.
4. *Charge as much as your patrons will stand without serious complaint.* Nothing will destroy the attractiveness of a thing like allowing it to appear cheap. Your contention that what you have to offer is good, lacks support if the price is not consistent with the quality you promise. More than that you must imply that your entertainment is somewhat exclusive. Certainly you must not insult prospects by permitting the suggestion that they could not or would not pay a "reasonable price" for a good show.
5. *Keep down overhead expense.* Settle the matter of expense before you begin. Performers and other helpers are always more or less disposed to compete with one another. When additional costuming or equipment would help one player to be a greater individual star, he is apt to spend more than his share.
6. *Make it possible for your patrons to let it be known that they are supporting you.* A fact that you will do well to consider is that there are those people who attend school functions for business and professional reasons. A card in a merchant's window saying "We have bought tickets" is often a good investment for him whether he uses the tickets or not. Tags, badges, and stickers for windows or windshields help to get that good will or publicity value which means so much to persons dealing with the public.
7. *Select your "talent" so as to tap as many as possible of the families, tribes, and cliques of your town or community.* With the radio and the talkie waiting to give professional entertainment some good reason is necessary if people are to go to amateur attractions. See to it that a great many people have the very excellent reason—that they have friends or relatives on the program or in the cast.

LET'S HAVE A DEBATE

Old-time "literaries" took a keen delight in debating such subjects as: "Resolved, that city life is better than country life"; "Resolved, that there is more pleasure in pursuit than in possession." If you debated until the cows come home, you'd never arrive at real proof, for they are purely matters of opinion.

Here is a short list of subjects worth debating in high school English classes, and suited to the thinking of the high school mind and enthusiasms:

Resolved, that high school students should earn their own spending money.

Resolved, that gymnasium classes do more for the health of high school than athletics.

Resolved, that every person under 21 should be required to have a driver's license to drive a car.

Resolved, that a student-governing board should handle discipline problems in high school.

Resolved, that editor and business manager of the annual may have any money they clear on the book.

Resolved, that every high school student

should be required to take four years of English.

Resolved, that teachers should be engaged by majority vote of the students.

Resolved, that letters should be given for scholarship.

COMMENCEMENT SERVICE

Last year a number of literary agencies broadcast to high school principals offers of ready-made addresses for the various persons who must appear on commencement programs. Hand-me-down valedictory addresses, salutatory addresses, class histories, class wills, class prophecies, etc., were sold in printed form ready for memorizing or copying.

SCHOOL ACTIVITIES will help schools prepare for next graduation season, but in a slightly different manner. A number of typical addresses of the kind needed at commencement time will be given in this magazine. They will be of high quality and may be used verbatim, but it will not be urged that they be so used. With each sample valedictory address, for instance, will be given principles, ideas, and instructions which will be of help to the honor student to make a speech that is really his own.

Does Your School or Organization NEED EXTRA CASH?

Earn it this easy dignified way

SELL NAME PENCILS

Clubs, schools and organizations throughout the country are making fine profits selling Name Pencils. It is an easy, quick and dignified method of making spare money for any purpose.

We engrave the name of your organization or any inscription you wish, up to 32 characters, in gold color on our high grade 5c pencils. These pencils you purchase for \$4.25 a gross. Selling them at 5c each nets you a profit of \$2.95 for every gross you sell!

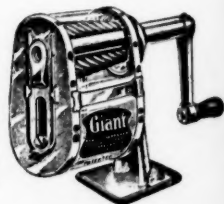
Super Fine Pencils are 7 1/2 inches long, hexagon shape, brass tip, red para rubber eraser, smooth, firm, grooved lead that will not scratch or break easily. Assortment of colors.

GET THESE PREMIUMS, TOO

With every gross of **Superfine Name Pencils** we give you one of these fine premiums: (1) Giant Automatic Pencil Sharpener as illustrated, (2) Ladies' or Gents' Style Self-Filling Fountain Pen, or (3) Five-foot U. S. Flag with sewed stripes. Don't forget—a premium with every gross!

IT'S EASY TO ORDER

Send in your order today, enclosing your check, money order or currency for the amount of your order. Write plainly the inscription you want on your pencils. We pay the postage on the pencils and premiums. Don't delay. Everyone uses pencils—everyone buys them. You can make the profits!



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STUDENT ACTIVITIES TICKET
SALEM HIGH SCHOOL
Salem, Neb.

[illegible]

Tickets of the type illustrated, but bearing your school name and address, will be furnished you by SCHOOL ACTIVITIES. The price, including a rubber "paid" stamp with each hundred is \$2.50 for the first hundred and \$1.50 for each additional hundred.

BUSY, ARE'NT YOU!

Probably too busy to write that speech, prepare that talk, or think up that toast you've been asked to give. Let me prepare it for you—well-organized, breezy, typed, ready to give!

Articles and Talks, \$3.00

1000 to 1500 words

**Short Toasts or After-dinner Talks,
\$1.50**

300 to 850 words

Write ANNA MANLEY GALT
Emporia, Kansas

Games for the Group

Other Words in One

The object of this game is to find some words the letters of which form other words without changing their order. Shame will serve as a good illustration. It contains sham, hame, ham, ha, am, and me.

Explain the game by using the above illustration. Pass out pencils and paper for everyone. Give the contestants the privilege of using three words out of which to construct other words according to the rule given above. Advise them that they will be given three minutes to select the three words and to list the words they make from them. At the end of three minutes have the papers exchanged and call for report from the person who holds the longest list. Check the leading lists before awarding the prize to the winner.

Any-Way Ball

By CLAIR K. TURNER

Any-way ball is played with a playground ball and bat. Mark two parallel lines fifty feet apart and fifty feet long. Mark a home base one foot back of the center of the near line. Twenty feet to the left of the batter draw a line perpendicular to the home line. This is the safety line, back of which the side at bat must stand. The side in the field takes any position beyond the home line. The ball is put in play by the first player on the batting side. This player stands in the left pitcher's box, or near it. The second player becomes batter. The pitcher being on the same side as the batter, tosses the ball so that it is easily hit. Any ball which passes the home line is called fair. After hitting the ball, the batter becomes base runner only after he has stepped across the home line. He may walk to the right of the home line and wait to run when someone else hits a good ball. The pitcher now becomes batter and someone else comes from the bench to pitch. As many players as care to do so may wait behind the home line for a chance to run, and as many as care to do so may wait behind the field line, at its right end, for a chance to run home so long as there is a batter and a pitcher in home. Runners

are put out by being hit with the ball. A caught fly puts the batter out. Fielders may not advance with the ball in their hands. A runner who has been hit by a player who has carried the ball is not out. A base runner can not play off his base. If he is caught doing so, he must run at once to avoid being hit. Three outs retire the side, and seven innings constitute a game.

Midnight

One player is chosen as "Old Man" and he may tag the other players only at midnight. At one corner of the playground or gymnasium is marked off an area to represent his home and at the opposite end is a space designating the other players' home. The players leave their home and as they approach the "old man" they keep saying to him, "What time is it?" He answers as it pleases him, "Eight o'clock," "Ten o'clock," etc. If he replies with any time but midnight they are safe. When, however, he says "Midnight!" the players must run for their home. The old man chases them, trying to catch as many as possible. Any whom he catches must go back to his home and help him catch the others. The last player caught becomes the old man for the next game.

Balloon Elimination Match

Number everyone present except three persons who are to act as judges. Give each contestant a rubber balloon. The balloons may be in assorted colors but they must all be the same quality and shape.

Begin by calling No. 1 and No. 2. Station them across the room from each other. While they inflate their balloons the judges will point to the one whose balloon at that instant is the larger of the two. When the contestant whose balloon is smaller of the two catches up and his balloon becomes the larger, in the opinion of the judges, they will shift and point to him. By this method the contestant away from whom two or more of the judges are pointing

will understand that he is at that moment behind in the race.

Finally one of the balloons will burst, and No. 3 will be called into the contest. The person who was winner previously will let the air out of his balloon, and the contest will be carried on as before until everyone has been eliminated but the last, who is winner. A large balloon or some other prize should be awarded.

The Animal Fair

Four captains choose sides. One side are dogs, one cats, one roosters, and the fourth donkeys. The rest go in another room, the captains hide peanuts or jelly beans. When the others come in, they hunt, and when they find any peanuts or jelly beans they dare not pick them up, but must stand and bark, mew, crow, or bray, until their respective captain comes and gathers the plunder. Make a big fuss about the team which gets the most, and when all the hidden dainties are found, get the winning side up, and as a reward, tell them that they are to be allowed to share with the other teams.

You Have a Face

Starting with the letter *a*, one of a circle says to his right hand neighbor, "You have a face." "What kind of a face?" asks the neighbor. "An ample face". (Or any word in the vocabulary which is an adjective, and begins with *a*.)

The game goes on around the circle once with *a*, then reverses, and goes around with *b*. This gives the others a chance to "get even" for the slams or compliments that have been handed out the first time.

You can go on indefinitely, until you want a change of game, or until you get to the *z*'s.

Scotchman: "I thought you said that you were going to get a hair cut yesterday?"

Brother: "Yes, but my wife couldn't find her scissors."

NEXT MONTH

Among the many good things in store for SCHOOL ACTIVITIES subscribers is an article by Elizabeth Wilson, Director of High School Counseling, Kansas City, Missouri. Miss Wilson will discuss Girl Reserves and Hi-Y activities as a means for extra curricular education.

FOR BETTER SPORTSMANSHIP

We believe in education. When we have a problem we naturally look for educational measures by which to solve it. Here is an idea embodying the principles by which schools have employed educational measures to improve the sportsmanship of their crowds.

Pass out at the gate or door, program-like dodgers bearing something like the following:

1. We appreciate your presence. It is a source of inspiration to our team and to our school.

2. We believe in athletics as a teacher of self-control and good sportsmanship.

3. We hope to do honor to those young people and their friends who are our guests on this occasion.

4. We shall try to be graceful winners, if winners we may be; we shall try to be good losers, if losers we must be.

5. We hope to demonstrate how pleasant may be the relationship between competing schools when they come together, supported by the best people of their respective towns and communities.

6. The referee was chosen by mutual agreement of the competing schools. We believe he is competent and fair. We hope to show him the courtesy and respect due him.

7. We have cheers for our team without jeers for anyone. Yea team! Let's go!

HAROLD D. MEYER

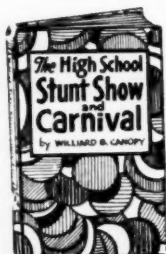
Readers of SCHOOL ACTIVITIES will welcome the forthcoming article on *Some Positive Thinking about the Extra Curricular Program and Modern Education* by Harold D. Meyer, Professor of Sociology in the University of North Carolina and editor of the *Extra Curricular Library*. While among the contributors to SCHOOL ACTIVITIES will be authorities in each field of extra curricular activities, it is particularly fitting that prominence be given the contributions of such an eminent leader in the general field of extra curricular activities as is Professor Meyer.

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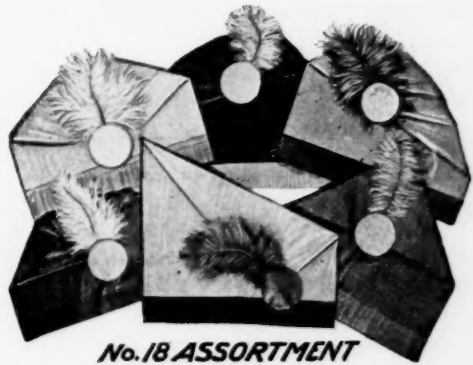
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Stunts, and Entertainment Features

For Parties, Banquets, Assemblies, and for Money-Making Entertainments.

A Pep Chapel Stunt

By WANDA ORTON

The following stunt proved to gladden one thirty minutes in a school program.

Three boys rummaged about and procured a pole about six feet long. One of the boys obtained two old sheets from his mother, and he dyed both of them a bright yellow. Of course, any color would be all right. He just happened to have the dyes left over from Easter egg time. Then the sheets were lashed together. A horse's head was next made from some small gunny sacks stuffed with torn up paper. Eyes were painted on both sides, a mouth with big teeth, and snorty-looking nostrils. No artistry was necessary because the cruder and funnier the head appeared, the better.

The head was then fastened to the pole, and the sheet blanket thrown over the pole. The two boys crawled inside, one at the head and the other at the foot. The boy at the foot insisted on fastening a rope tail to his end. The third boy led out this trick horse. He asked the horse many questions and the horse answered each one by tapping his hoof (one of the boy's feet) three times for *yes* and twice for *no*. The horse varied his answers by lying down in a faint when the question was unpopular—for instance: was the rival school going to win the football game that afternoon? And when the question called for a riotous answer, such as, are we going to win? the horse cantered around the stage. Part of the time he tap danced, jigged, and slid about—causing yells of merriment.

The climax came when a big horse shoe of flowers was hung about the horse's neck and he was solemnly trotted off.

"The Pullman Porter Blues"

For between the acts of a play.

By VERA HAMILL-HAFER

Song: "The Pullman Porter Blues"—(Leo Fiast, Inc., New York.)

Characters:

1. The Pullman Porter (Boy, black-faced, with porter uniform. Must be a good singer).

2. Ten Pullman occupants (some of the girls may wear curling papers on their hair, others may wear caps).

Properties:

A folding cup, a tall silk hat, and a pair of shoes.

The stage is curtained to represent one side of a Pullman car, with the berths made up. Any material may be used for the curtains, or six sheets, hung side by side over a wire and pushed in folds, making five openings between them, will answer very well. Enough space is left between these curtains and the front of the stage to represent an isle.

Use only the footlights, so the back of the stage will be dark.

As the main curtain rises, the Pullman porter steps from the left wing and sings the first verse of the song, "The Pullman Porter Blues".

The Pullman occupants are stationed behind the curtains, two at each opening. To represent the upper and lower berths, five should kneel and five should stand on low boxes. When they thrust their heads through the openings between the curtains, it will look as if half are in the upper berths, and half occupy lowers. The curtains should be pinned together at the top, bottom, and in the middle to keep them from gaping open.

At the beginning of the chorus, the porter walks up and down the aisle as he sings. At the words, "There's a draft on my feet", one of the occupants thrusts out his head, then withdraws it. At the words, "Turn on the heat", another looks out from between his curtains. At the words, "Bring me water", one girl looks out and holds out her folding cup. (The porter does not take it, however.)

The same thing takes place at the words, "Make up my berth", "Won't you shine my shoes?" (boy holds out shoes), "Turn on the light", "Get me a bite", "What town are we at?", "Brush off my hat" (boy holds out hat), and "Someone stole my booze".

Each boy and girl should have a certain cue at which to put out his head.

The porter sings the second verse and repeats the chorus with the same action as before. If desired he may sing the patter chorus, during which the occupants of the berths alternately look out and crane their necks at him. At the close of the chorus the last time it is sung, all heads come out at the same time, and everyone shouts "Porter!" He jumps, throws up his hands, and runs off stage as the main curtain descends.

This sketch makes a clever act if well sung and rehearsed sufficiently for each one behind the curtains to appear at the proper time. Members of the freshman class may well take the parts of the Pullman passengers.

Shadow Shows

A Simple and Pleasing Entertainment.

By P. B. PRIOR

There is a never-ending demand for new sorts of entertainment, interesting, amusing, and novel, which can be depended upon to raise money for local charities and at the same time to provide an evening's wholesome mirth for the audience.

There is, of course, "nothing new under the sun," but occasionally one comes across old ideas so long laid by that they have been forgotten by the present generation, and so full of merit that they can step forth from their oblivion as complete and fascinating novelties.

The first consideration when arranging any form of entertainment is the cost. Anyone who tries to get up a "Shadow Show" on this score, at any rate, will be satisfied, for one could scarcely have a simpler equipment than a few strong lights and a big white sheet.

Every public hall has a platform or stage, and you have only to stretch the sheet on a frame extending the whole length of the front of the platform, and from eight to ten feet high. Paper will do, if it is absolutely free from pin holes, and the necessary number of widths are pasted together without being wrinkled or creased. The usual drop-curtain would be hung in front of the screen, and should run on pulleys so that it could be handled without any fear of a hitch.

Behind the screen there must be a space of several yards, and, on the wall at the back three rows of brilliant lights must be fixed, one at the top, one at the bottom, and one half-way down.

In shadow acting the performers must always appear in profile to the spectators. This means that they must look not at each other, when playing their parts, but straight ahead, at the opposite wing of the stage. Those nearest the lights cast the largest shadows, a point that the stage-manager must allow for in rehearsing.

The stage is set for the program. The performers need not care what material or color their costumes may be; it is the outline only that matters, for the spectators see only the shadows moving on the big screen.

The program might begin with a few items by children. Nursery rhymes at once one thinks of, and very pretty, too. Picture Little Miss Muffet in silhouette, with her big mob cap and spoon and bowl, and the fearsome spider dangling above her head. The rise of the curtain discovers her "eating her curds and whey," then suddenly she sees the "great spider," throws up her hands in terror, opens her mouth wide as if she is screaming, and rushes from the scene. Quite a tiny tot could distinguish herself in this role.

"Little Jack Horner" would make a charming companion picture, and a pretty series could be arranged to illustrate "Where are you going to my pretty maid". All may have suitable music.

The success of a Shadow Show entertainment depends on its constant variety. Everything must be given with a light hand; no encores should be accepted, and no item should take more than three or four minutes, unless the players are enterprising enough to carry through a little one-act farce.

One or two statuesque groups like Betsy Ross and the first flag, help to fill up the program with very little rehearsing. They might be interspersed among the more complicated scenes, thus giving the producer time to prepare his settings "off stage."

A hearty laugh is sure to greet a comic photographer at work, and a mirth-provoking scene might be provided by the antics of a comic dentist and his victim.

Suitable music must accompany all the Shadows, except those that are assisted by the patter of the showman.

In speaking of Shadow Plays, it may not be possible to buy any, suitable for the purpose. The following suggestion, however, given from memory of a most success-

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ful entertainment of the kind, can easily be worked up to prove that a Shadow Show is as funny as it is profitable. "Eggs are Eggs"—Curtain rises on an old woman sitting by a market stall with a basket of eggs at her feet. Customers pass and examine the eggs. (This is to show what is in the basket). She begins to nod drowsily, and finally falls asleep. Enter small urchin whistling; he sees the eggs, looks round to make sure that he is not observed, and steals two of them, which he puts into his trousers' pockets.

A deaf old man comes hobbling on, and stops to look at the eggs; the old woman wakes up, and they begin bargaining. A policeman strolls across the stage. The

old woman discovers her loss, and accuses the boy of the theft. He points to the old man as the thief, and the policeman arrests him and marches him off, the old woman following.

The boy overjoyed at the success of his ruse, laughs uproariously, does a step-dance, waves his arms, and slaps his thighs in delight. Suddenly stops, and while the curtain is falling proceeds to draw the messy remains of the smashed eggs out of his pockets.

Read aloud Young Lochinvar by Sir Walter Scott, having a cast of characters in costume act it out as read. Other familiar stories may be used in the same manner.

For the Glee Clubs

RIGGLY OTTO

A Grand Opera Burlesque

By FAW MULL

"Grand Opera will be in our town on Thursday and Friday of this week at the Fourth Avenue Church in one of the most brilliant seasons ever announced. We are promised a number of new stars, acclaimed by critics who have heard them, as well as all the old favorites. Society is preening itself for this event."

Advance newspaper notices similar to the above are of great assistance in making a success of the Grand Opera burlesque. Several couples are asked to wear evening dress and occupy prominent seats designated as boxes. In a small auditorium, opera glasses always give a ludicrous effect. Between the acts a temperamental lady may faint and have to be carried to the fresh air. All holders of boxes may parade enough to be seen.

If an orchestra is available, the operatic music may be really enjoyable before each act. If not, more fun may be had with a comb orchestra, perhaps led by piano and violin, and introduced as an Overture by Full Orchestra, consisting of first comb, second comb, buffoon, eternal triangle, drumbone, kettle drum, trumpet, dinner bell, fashionettes, oh boy, violoncelery, double-cross, and much other brass.

Librettos containing the words of the Opera may be sold for ten cents each,

although if the cost of printing is high, they are a financial risk.

The stage properties necessary are very meager, consisting of formal chairs and a torchiere in the room of state, chairs and a desk or table in the employment agency, and a table or kitchen-cabinet and stool in the butler's pantry.

The costumes are ingenious rather than authentic, requiring only color and richness in whatever form available. The prime minister wears a dress suit with many badges and a wrapped collar with lace jabot. The Duke and Will Tell wear silk knickers with shirtwaists and sashes and gay-colored capes. To become a butler, the Duke changes his cape for a smoking jacket with lace at the wrists. The ladies' costumes need only to be long, and not too modern.

There are six solo parts. Twelve people can give the opera completely. There is room for as many more, however, as is desired. There is a ballet of adjustable size, and as it appears twice, there may be two different ballets. The chorus of guests may be still other persons who do not wish to dance. The chorus of lords and ladies in the finale may include every one who has appeared formerly or may be a new group.

Bouquets of vegetables instead of flowers are delivered to favorites amid wild applause. Time is allowed for these episodes, as the show itself takes less than two hours.

The opera is much less work than a play, more novel, great fun, and it does familiarize the entire cast with immortal airs.

RIGGLY OTTO

Overture: March from Athalia

—Mendelssohn

Act I

Riggly Otto, the Duke, heard humming in the wings. Enters L still carrying the book he has been reading.

Duke: (O Sole Mio)

My heart is singing,
As a lark on high;
For spring is coming—
I needs must sigh!

Music continues while he sits down with book. Hums while reading, then repeats softly:

My heart is singing,
As a lark on high;
For spring is coming—
I needs must sigh!

Louder, striking pose:

For a bride I soon must look,
But I demand that she can cook!

Prime Minister enters C proposing an advantageous marriage which he urges upon the Duke for political reasons.

Prime Minister: (Celeste Aida—Verdi)

Ah, here the Duke is,
I could his shoe kiss,
I've looked for you this
Whole morning long.
I want your sanction
To a marriage which will give us
The prestige for which we long.
You don't know, I confess,
But *Norma* is a rich princess,—
Your father and the people guess.
With her you can't choose wrong.
I *hope* you won't reject her,
All your subjects do expect her
To brighten their lot ere long.

Peasants enter R and dance, pleased to hear of the consummation of their hopes:

Ballet. Repeat entire for encore.

Pantomime between Duke and Prime Minister, the former obstinately refusing and the latter anxiously insisting. The Duke's words carry an air of finality.

Duke: (Habanera—Carmen.....Bizet)

I'll not marry just for land!
Love and wooing I demand!
And if by chance the worst should come,
I'd rather run away from home.

Continued pantomime through rest of

music. Prime Minister exit C. Duke conceives the idea of entering domestic service incognito.

Duke:

Ah, I've settled on a plan:
I'll be somebody's hired man!
'Twill be my only, only chance
To find adventure, high romance!

Repeats with determination:

Yes, I will not wed for land!
Love and wooing I demand, etc. to end
of song.

Curtain.

Orchestra: Toreador's Song from Carmen
—Bizet

Act II.

Scene 1

Mrs. Rusticana in pantry arranging flowers. Mr. Rusticana, knowing guests are expected, expresses his anxiety over the details of the menage. Enters R, singing: (Maritana—Wallace)

My darling, dearest wife,
Please tell me if in all this strife
And coming of invited guests
If a butler has arrived;
For goodness knows, I've delved and
dived
To find one not too brazen free;
A classy one at butling,
Who will reflect on me!

Mrs. Rusticana, a "*nouveau riche*", is irritated at her husband's helplessness.

Mrs. Rusticana: (Barcarolle: Tales of Hoffman—Offenbach)

Oh, my spouse, my ire you arouse,
You never know what to do;
The kitchen force is complete of course;
Your wife will see this through!
I have a man who's simply grand,
With swagger, style, and dash.
He has an air, I do declare
He's worth his weight in cash.
When all these people see
How he bows to me,
They'll surely think that we
Are the berries, you see.
Ah—Ah!

The new butler enters suddenly L with disheartening news.

Riggly Otto: (Last Rose of Summer
—Martha-Flotow)

The cook has departed
And left us alone;
She has already started
For the carriage that takes her home.
What shall I do? Where shall I go?
She has gone, bag and baggage, and left
us so!

Holding aloft a bun, which during the
course of the stanza he drops, recaptures,
wipes on his trousers, and reinstates ten-
derly on tray:

'Tis the last roll of supper
Left standing alone;
All its crispy companions
Are eaten and gone.
Alas, and shall I eat it,
Or save it till my next repast?
'Tis the last roll of supper;
How long can I make it last?

Mrs. Rusticana in exasperation sings:
(Home to Our Mountains: Il Trovatore
—Verdi)

Now isn't this
A terrible mess.
To have no cook,—
Think how 'twill look!
Oh, don't be crazy.
Go to the agency,
Find us a cook—
The cook of cooks!

Exit Riggly Otto L

Orchestra: Tales of Hoffman—*Offenbach*
Scene 2

Employment Agency. Ballet of cooks
seated in rear. Norma and maid enter R.
Maid already disguised as cook. Norma
confides to her the following plot.

Norma: (Miserere: Il Travatore—*Verdi*)

The Duke's idea is bum.

Maid: Is bum.

Norma: It makes my heart hum.

Maid, listening at Norma's chest:
It hums.

Norma:

He'll marry for love, will he?
I'll make him marry me!
He doesn't know I am she,
He'll hire me as a cook and fall for me!
A cook, tee hee!
A kitchen spree!
A clever joke 'twill be!
I bribed that cook to quit.

Maid: What wit!

Norma: I know I'll make a hit.

Maid: You bet!

Norma:

I cannot cook 'tis true,
But when I'm fired, I'm through.
I'll have Riggly Otto hooked,
He won't even care that he's been
crooked.
He comes!

Chorus: Who comes? Who comes? Who
comes? Who comes?

Maid, taking place with cooks: Riggly
Otto comes.

Exit Norma R

Chorus of Cooks:

(Soldier's Chorus: Faust—*Gounod*)

We are the best cooks in the land,
We all can cook to beat the band!
We get all the cash we can,
All we can, this is our plan,—
All we can.

We are the tyrants of the land;
Fifteen per week is our demand.
With fork and rolling pin in hand,
We're ready to fight with all our might
For our demand.

Cooks dance, then repeat chorus.

Riggly Otto, disappointed at the boldness
of the unemployed cook, expresses his dis-
gust. Norma enters R as he sings:

Riggly Otto: (March: Aida—*Verdi*)

Such display! Such garrulity
Doesn't appeal to me!
They're a vulgar crowd,
Much too loud, far too proud,
I'll be cowed!
Is there none?

Notices Norma and crosses stage as he
continues:

Yes, one,
Of a different run—
She would earn her mon!
Will you come, by gosh?
You make goulash,
The pans I'll wash—
'Twill just be fun!

Repeat music while Riggly Otto in pan-
tomime engages Norma as a cook and they
cross stage and exeunt L. Rejected cooks
cover their hurt pride by repeating their
song and dance.

Chorus:

We are the best cooks in the land, etc.

Orchestra: Intermezzo.....Mascagni

Scene 3.

Curtain discloses Norma engaged as cook to the Rusticanas, seated in butler's pantry. Riggly Otto enters from dining room R and sets down tray. He already has fallen deeply in love with her and now declares his intentions.

Riggly Otto: (Don Juan.....Mozart)

Oh, my pet, when they've et,
Will you marry me?
My heart's in a fret to know
What you think of me.
To make my courting subtler
I am not a butler.
You will be a ladee,
I am the Duke!

Exit Norma L suddenly. Absorbed with the Duke's proposal, she has let the pie burn. She returns L with the pie. Music plays through once while Duke and Norma pantomime surprise and embarrassment.

Norma: (Habanera: Carmen....Bizet)

Oh, beloved, see what you've done!
My wretched heart feels like a ton.
The pie is burnt; I wish it weren't,
The guests will think the cook is bum.
But I can't cook—I never could,
And now I'm in no cooking mood!
I love you Duke. You serve the pie
And then together hence we'll fly!

Exit Riggly Otto R with pie on tray. Norma, casting many erotic glances after the Duke, slowly exit L.

After the stage is vacant for a moment, Mrs. Rusticana, incensed at the burned pie, bursts into the pantry from the dining room R and berates the cook with this impassioned aria.

Mrs. Rusticana: (Caro Nome: Rigoletto.....Verdi)

Do you think that you're a cook?
You are just a wicked crook!
Oh, with shame my ears are pink;
Oh, what will those people think?

Is this what you call a joke?
Your simple face I'd like to poke!
I *hoped* our standing to enhance,
Now I'll never get a chance.

Encore with renewed bursts of indignation. Exit Mrs. Rusticana L.

Mr. Rusticana, after a pause, trots anxiously across stage from R to L.

After another pause the guests come tottering into the pantry, very ill from the poorly cooked food, and sing in tragic chorus.

Guests: (Bohemian Girl.....Balfe)

I dreamt I ate some codfish balls
And weiners and onions beside;
And when all were assembled within
these walls,
I groaned and I moaned and I cried!
I had ailments too many to count,
could boast

A throbbing head on high.

But I also dreamt, which pained me
most,

That the cook was feeding me pie!

Guests: (Il Trovatore.....Verdi)

Oh, at home I wish we'd stayed,
We'll never get back, we're afraid!
We've got pains in our middles
From eating these awful victuals!
When you hired that cook
You were mistook—
You were mistook!

Repeat second song, ending with a tragic wail.

Curtain.

Orchestra: (March from Aida....Verdi)

Act III

Prime Minister seated in room of state when curtain rises. Riggly Otto and Norma enter L. The Duke seeks to impress Norma with the splendors of the palace.

(William Tell.....Rossini)

Duke:

This is my ancestral roof,
You needn't hold yourself aloof!
That unfriendly looking goof
We'll simply have to spoof!

Norma:

Your daddy must be made of gold;
This grandeur simply knocks me cold.
What must I do? What shall I say?
That I may not give myself away?

Duke:

Try to do just as I do,

Raise Money

Our plan has helped hundreds of Athletic Ass'ns, Dramatic Clubs, Schools, Churches, Lodges and other groups to Raise Money.

Have your secretary write us.
Chocolate Bars, Christmas Cards, Liberty-Jell, Initial Napkins, and many other items.

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The folks will throw a fit or two,
But I to you will still be true
And show them who is who!

The Prime Minister rises, and perceiving
that the Duke is introducing a servant
wench as his bride, voices his chagrin in
a touching swansong.

Prime Minister:

(March: Faust.....Gounod)
I cannot understand your choice,
Hers is a rasping, grating voice;
To see you, a prince of the royal blood,
With such a wife—upon my life,
She's surely a dud!
What will your father say to me?
At such a daughter-in-law-to-be?
She's nothing but a common cook!
It cannot be! 'Tis better for me
To die with one look!

Prime Minister lies down creakingly and
expires, with his large shoes looming to-
ward the audience.

Enter Will Tell R. Air plays softly while
he, a visiting courtier from Norma's king-
dom, learns of the Prime Minister's
anguish and recognizes Norma in spite of
her disguise.

Bowing low he addresses her.

Will Tell: (Woman is Fickle: Rigoletto
—Verdi)

Tell me, gracious lady, pray,
What will your mother say
When she hears you've run away
And captured thus your prey?
She still for a wedding pines,
She hates such monkey-shines:
The Duke's refusal she opines
Is one of the most shameful signs!
People think you're brazen
After such disgracin'—
Where is all your raisin',
Fair lady, pray?

Mr. and Mrs. Rusticana enter R in time to
overhear the disclosure and realize that
their butler was the Duke. Mr. Rusticana:

Wifey, dear, what's this I hear?
We've entertained the Duke!
Take a look: Is this our cook?

Both:

Oh, what a cruel, cruel fluke!

Riggly Otto, enlightened as to his wife's
identity, is covered with confusion because
of his haughty manner.

Riggly Otto: (Toreador's Song: Car-
menBizet)

You gay mis-informer,
Oh, my lady Norma,
I feel my face grow warmer
With shame for what I said!
Tell me how it happened at the agency:
Were you looking for a cook like me?
Oh, 'twas my mistake, I see, —
What gaucherie!
What'll you think of me,
O gee!

Mr. and Mrs. Rusticana, aghast at the lost
opportunity of knowing royalty, sing in re-
morseful duet.

Mr. and Mrs. Rusticana: (Anvil Chorus:
Il Trovatore.....Verdi)

Think where we might have been
If we had only known!
Our cook almost a queen
And I have never seen
A throne! Groan, groan,
Think of royalty!
Our dream is over;
We'll ne'er recover—
No more societee!

Mr. and Mrs. Rusticana lie down elabor-
ately and die. Ladies and cavaliers enter
from all sides. Pose while music plays
through once. Attendants of the court in
a gorgeous and impressive chorus, pour
forth their joy at this union and their
hope for the future.

Chorus: (Quartette: Rigoletto...Verdi)
To the happy bride to be, let us sing;

The dead:
Let us sing!

Chorus:

Now at last she has the Duke on her
string;

The dead:
On her string!

Chorus:

Happy, happy in the future they will be,
For they will have a butler and a cook
in the familee!

PLAYS

6 New 3 Act Amateur Plays, \$2. 50 1-
Act Plays, \$5. Big Revue Collection, \$5.
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That You May Know—

Questions arising in the field of SCHOOL ACTIVITIES and dealing with matters of interest to SCHOOL ACTIVITIES readers will be answered through these columns. A stamped self-addressed envelope must be enclosed with the inquiry if a personal reply is desired.

Treasurer or Treasurers

Is it considered best for all student activity funds to be kept in a single treasury or for each department or activity to have its own? D. R., Ark.

To answer this question arbitrarily would be to be drawn into a controversy rather than to help settle one. For the sake of harmony and a proper correlation of interests, most schools have a general student fund and a representative body in charge of it. The various classes, clubs and departments may have treasurers and funds of their own if some provision has been made to prevent conflict of interests in the raising of such funds.

Copyright of Material

I have been doing some writing of entertainment features. I want to have them protected by copyright. How should I proceed? O. E., Kans.

Write to the Register of Copyrights, Library of Congress, Washington, D. C. Explain briefly what you desire to copyright and ask for application blanks. You will receive complete instructions with the blanks.

Balloons for Favors

Where can we get blue and white (our class colors) balloons for favors for our party? H. W., Kans.

You may not be able to get blue-and-white two-color balloons, but you can get blue balloons and white balloons from any novelty house. See our advertising section.

Writers of Entertainment Features

Who writes plays, stunts, and other entertainment material? Are they written by professional writers who do nothing else or by amateur writers who have other means of livelihood? E. E. B., Mo.

They are written by people who have ideas—people in every station and walk of life. Of course most entertainment material and features for schools are written by teachers. They are the people most likely to have the proper perspective for that type of work.

Journalism Party

Where can we get suggestions for a "Journalism Party"? B. B., S. Dak.

We do not know of any book which offers games particularly suited to use at a party held by journalism students. However, it is the purpose of SCHOOL ACTIVITIES to supply such needs, and an article on plans for a journalism party is scheduled for an early issue.

Extra Curricular Textbook

Is there a textbook available for study in the field of extra curricular activities?

L. G. G., Kan.

Yes, a number of them. *Extra Curricular Activities* by McKown, published by The Macmillan Company, Chicago, is highly recommended and widely used for the purpose you mention. The *Extra Curricular Library* in fifteen volumes is a new development in the field. It may be ordered from SCHOOL ACTIVITIES and is described elsewhere in this magazine.

Local Try-Outs

Should public try-outs be held to decide who is to represent the school in music and literary contests? S. E. P., Okla.

No. They tend to bring prejudices into play and to make everyone a self-appointed judge and critic. It is more satisfactory in the end, for music and literary coaches to pick their teams just as does the athletic coach.

Rent of School Auditoriums

What are the customary terms upon which vaudeville performers and road shows use school auditoriums?

M. A. C., Mich.

It is not done. Schools can not afford to take the consequences of such a practice.

Whether to Copyright

I have written a one-act play which I have been told is quite good. Should I have it copyrighted? K. E. T., Ohio.

Not until you have a market for it. Better find a publisher who will buy it outright and let him look after the matter of copyright.

Comedy Cues

For the READER who enjoys a laugh and who reads jokes for his own amusement.
For the ENTERTAINER who needs jokes and other humorous material out of which to produce comedy acts.

For the SPEAKER who in conversation or public address would liven up his remarks with humorous illustrations.

A group of workmen at lunch hour were discussing evolution and the origin of man. One of the party remained silent, when a companion turned to him and demanded his opinion. "I ain't goin' to say," he replied doggedly. "I remember as how Henry Green and me threshed that all out once before, an' it's settled, s'far's I'm concerned." "But what conclusion did you arrive at?" "Well, we didn't arrive at the same conclusion. Henry, he arrived at the hospital, an' I at the police station."

—*Pittsburg Chronicle-Telegraph*

Beyond Its Power

Nervous Patient: "Will the anesthetic make me sick?"

Doctor: "No. I think not."

Patient: "How long will it be before I know anything?"

Doctor: "Aren't you expecting too much of an anesthetic?"

He Wasn't

The parents of a large family named their new son "Finis".

As time went on another boy was born into the family. Later came a girl.

Someone suggested that the youngest boy should be called "Supplement" and his sister "Addenda".

Mike Murphy lived on a farm, and sent his friend Pat O'Brien in town a crate of chickens.

"Did ye get the chickens?" asked Mike the next time he saw Pat.

"Some o' em," answered Pat. "After I got 'em in from the station, they got out of the crate, and I wuz two hours scourin' the neighborhood and then only got tin."

"Sh-sh-sh, Pat, not so loud. I only sent ye six."

Mother, reading from the Bible: "The Publican prayed, 'Lord, be merciful to me a sinner.'"

Small son: "I guess the Democrats didn't have to pray, did they, mamma?"

"Hear the latest about Newrich?"

"No. What now?"

"He bought a Louis XIV bed, but it was too small for him, so he sent it back and asked for a Louis XVI."—*Clipped*.

Two Reasons

He: "Why didn't you answer my letter?"

She: "I didn't get it."

He: "You didn't get it?"

She: "No, and besides, I didn't like some of the things you said in it."—*Farm Journal*.

Mother: "Richard, don't you think it's extravagant to put both butter and jelly on your bread?"

Little Richard: "No, I think it is economical. The same bread does for both."

—*Pathfinder*

Tactrul

"I'm awfully sorry that my engagements prevent my attending your charity concert, but I shall be with you in spirit."

"Splendid! And where would you like your spirit to sit? I have tickets here for a half dollar, a dollar and two dollars."

—*Gargoyle*.

The Wrong Kind

First Black Lady: "Dat baby of yourn am de puffec image of his daddy."

Second Black Lady: "He suah am. He am a regular carbon-copy."—*Ex-Laugh*s.

Patient: "Doctor, that's an awful bill for my treatment."

Doctor: "My dear friend, if you knew how interesting your case was, and how strongly I was tempted to let it go to a post mortem, you would not object to the price."

—*The Furrow*.

Un-Suit-Able!

The radiator wears a CAP.
 The tube affects a SHOE.
 The body boasts a COAT—(of paint);
 The wheels display one, too.
 The fan disports a leather BELT,
 The tire wears a BOOT,
 But since the car lacks VEST and PANTS,
 I hardly think 'twill SUIT.

—*Motoring.*

Lawyer: "Why don't you fellows settle this collision case out of court?"

Client: "That's what we'd prefer to do, sir, but the police always stop us."

—*Notre Dame Juggler.*

Quite So

Chemistry Professor: "What can you tell me about nitrates?"

Student: "Well—er—they're a lot cheaper than day rates."—*Illinois Wesleyan Argus.*

Meter-Logically

There are meters of water—
 There are meters of light—
 But the best of all meters
 Is to meet'er at night.
 There are letters of accent—
 There are letters of tone—
 But the best of all letters
 Is to let'er alone.

—*Kansas State Engineer.*

Modern Youth

"How old are you?" inquired the visitor of his host's little son.

"That is a difficult question," answered the young man, removing his spectacles and wiping them reflectively. "The latest personal survey available shows my psychological age to be 12, my moral age 4, my anatomical age 7, and my physiological age 6. I suppose, however, that you refer to my chronological age, which is 8. That is so old fashioned that I seldom think of it any more."—*Forbes.*

The Female of the Irish

Census taker: "Your husband's name, please."

Mrs. Grogan: "Pat."

Census Taker: "I want his full name."

Mrs. Grogan: "Well, sor, when he's full he thinks he's Gene Tunney, but when Oi lays me hands on 'im he's just plain Pat again."

In a Bad Way

A darkey charged with chicken stealing was brought into court. His lawyer decided to put him on the witness stand in his own behalf. The judge, being doubtful whether the darkey understood the nature of an oath, undertook to examine him on the point.

"George," he said, "you know what will happen to you if you tell a lie."

"Yes suh," George replied, "I'll go to hell and buhn foh ebber."

"You are right," said the magistrate. "And what will happen to you if you tell the truth?"

"Well suh," responded George, "I guess I'll go up foh stealin' chickens."

Modern Classics

Teacher: "Now, who can tell us something about the great Homer?"

Jed Jinkuns: "Well, his name is Babe Ruth, and his salary is \$80,000 a year!"

They All Come Back

"Do you get any returns from your poetical writings?"

"Yes, that's the trouble!"

Plenty of Reason

An insurance company issued a life policy to an Abraham Jackson. Premiums were paid promptly for several years but suddenly stopped. After sending several notices of the delinquency, the company received this reply.

Dear Sirs: Please excuse us, but we can't pay no more insurance on Abe. He died last April. I never did believe much in life insurance nohow. Yours truly,

Mrs. A. Jackson.

There Was a Man

There was a man who figured that,

By driving good and fast,

He'd get his car across the track

Before the train had passed.

He'd miss the engine by an inch,

He'd make the train crew sore—

There WAS a man who figured that:

There isn't any more.

Al Falfa: Did you ever take Time or the Digest?

Timothy Hay: No; my standbys are Swamproot and Peruny.

—*The Pathfinder.*

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